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The L.A. Screenings' Fascinating History Helped, Challenged MIP

Even though it is difficult to pinpoint exactly when the L.A. Screenings started, some retired TV executives designate 1963 as the year in which Canadian broadcasters began making the trip to Los Angeles, not in May, but in ... February.

In 1964, when Jack Singer, then at ABC International, and Michael J. Solomon of MCA got the Latins involved, the event did not have a name. Later, it was referred to as the "Screenings," which became the "May Screenings" when in 1978 it was moved to the month of May. In 1983, *VideoAge* began calling the event the L.A. Screenings, a name that thereafter became accepted worldwide.



The British arrived in L.A. with the BBC and ITV in 1967, followed by the Australians as the third and fourth groups to join the "Screenings," while Japan was the fifth country, with the earliest record of their participation in 1972.

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Residuals Are as Easy to Explain as Difficult to Calculate



Residuals have long been a source of contention between the writers', actors' and directors' guilds (unions) and the producers/studios that own (and exploit) TV and film content. And virtually every strike against the Hollywood studios in the last

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Indies Ride the Screenings Tide



Though the buzz at the L.A. Screenings — which celebrates its 50th anniversary this year — is generally about the new fall U.S. TV season, the studios aren't the only attraction in Hollywood, and *VideoAge* connected with a cross-section of indie companies to find out their plans for the L.A. Screenings and the programs they have on tap this year.

"Our expectations are high," said Estrella TV's Andy Weir. "Last year was the first time Estrella TV made its program catalog available to the international market. One year later, we have a higher awareness

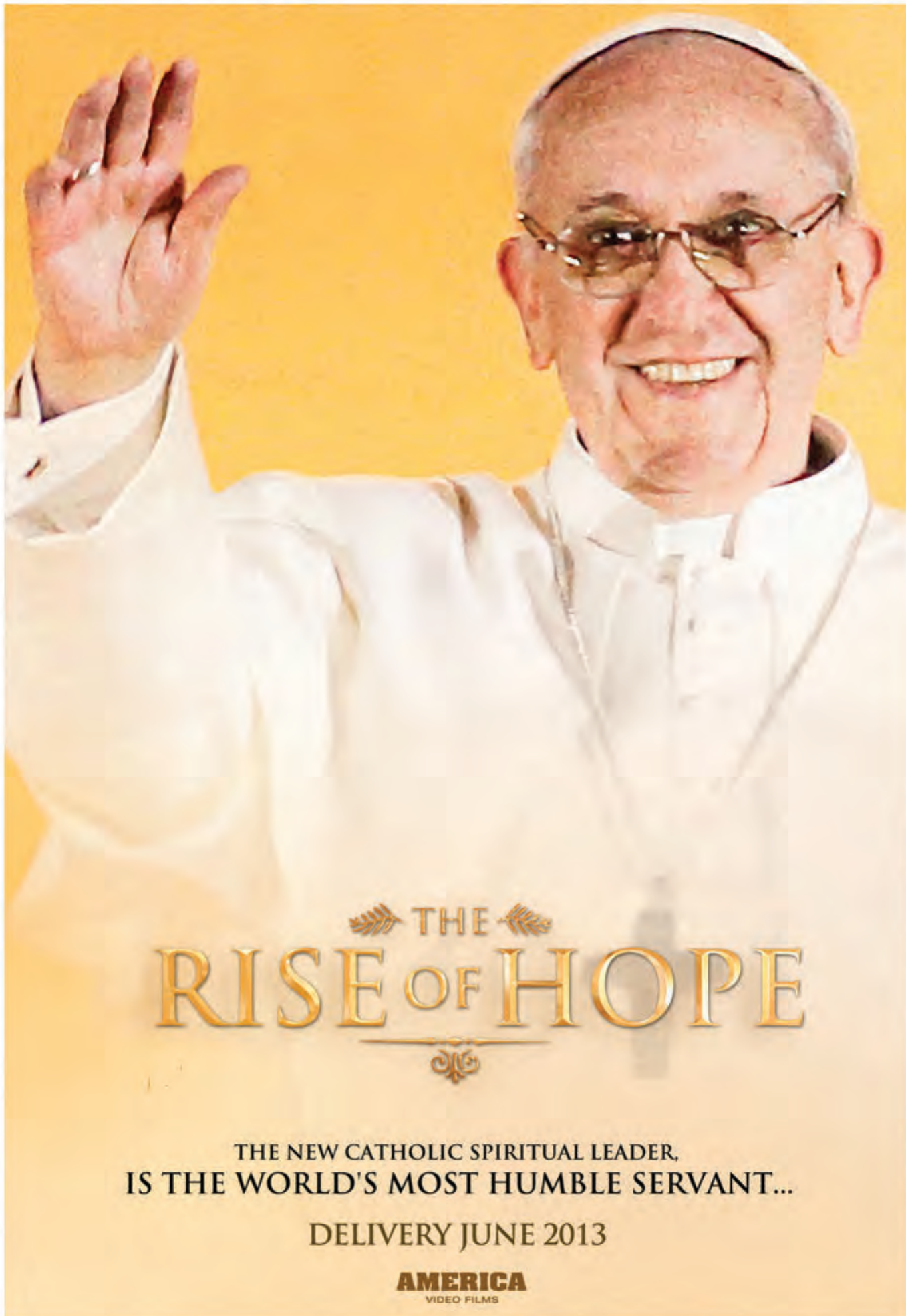
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L.A. Screenings' fascinating 50-year history has helped and challenged MIP-TV

L.A. Screenings Preview: Old season shows are discounted at the Century Plaza, making room for the new season's arrivals

Residuals are as easy to explain as difficult to calculate



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ATVC's Jornadas Sets Calendar Date

The *Jornadas* (days) of cable conferences and exhibition held annually in Buenos Aires, Argentina, will return to the Hilton Hotel September 25-27.

This year *Jornadas Internacionales* will celebrate 50 years of cable TV in Argentina. Pictured at the right during the announcement are (from right): Walter Burzaco, president of the Association of Cable Television Argentina (ATVC), which organizes the event, with Eduardo Suárez, general manager of Argentina Chamber of Producers and Programmers Audiovisual Signals (CAPPSA). Also pictured is ATVC manager Laura Antoniazzi. In addition to the conference component, *Jornadas* will have its usual exposition area with 80 stands. Of the 20 seminars on the program, most concern the presentation of technical papers. The non-technical session topics span from regulations to piracy.

The exhibition area will include such companies as Artear, BBC, Disney, Fox, HBO, RTVE, Telefe and Televisa, among other international TV content organizations.



Pay-TV in LATAM

Colombia has the highest pay-TV penetration rate in Latin America, with eight out of 10 households subscribing to cable service, said Miami, Florida-based Latin American Multichannel Advertising Council (LAMAC) in a report.

Pay-TV grew 23 percent in the past five years in Colombia, reaching 84.4 percent of the population, the study reported based on figures from the IBOPE market research firm.

Argentina, the former leader in LATAM, is now number two, with a penetration rate of 83 percent of households; followed by Chile, with 60 percent; Mexico, with 44 percent; and Brazil, with a 40 percent penetration rate.

On average, the pay-TV penetration rate in Latin America as a whole is around 50 percent. Cable television customers have been growing in Latin America due to competition between cable providers, opening the way for more offerings and affordable pricing, LAMAC reported.

Colombia has experienced its highest growth in pay-TV subscribers in the middle and lower socioeconomic segments of the market.

Channels Seek Basic Carriage

Last month, the Canadian Radio-television and Telecommunications Commission started a two-week period of hearings from over 20 companies seeking "must-carry" status, i.e. mandatory placement for their channels in basic digital cable packages so that they will be guaranteed subscriber fees.

The main contenders include Sun News, a channel featuring "hard news and straight talk" that has been suffering heavy losses; Vision Television, whose programming has, according to its critics, seemingly moved away from its original faith-based mandate; and Starlight, a proposed new channel asking Canadian subscribers to pay 43 cents per month for a channel dedicated completely to Canadian cinema. 🇨🇦

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A Partly Sunny 50th Celebration

A good convention, but a questionable market that felt the studios' reduced presence

The 50th anniversary celebration of MIP-TV (that ended April 11) took place under cool and sometimes rainy weather conditions. But even if the unstable weather was to be expected at that time of year, expectations for the event were a few degrees higher than in the past. Ultimately, the market turned out to be somewhat of a mixed bag, with some participants finding floor traffic down and others basking in the glow of the celebrations and the satisfaction of a decent market. In fact, the partly sunny weather with occasional rain showers was somewhat of a mirror for the market itself.

"This past MIP was a very exciting market for us," said Natalie Osborne of 9 Story Entertainment. Not least of all because the company announced its deal to represent CCI Entertainment's children's library.

Ivan Sanchez of Global Agency told *VideoAge* that on a scale of zero to 10, he would rate this MIP-TV an 8.5. "It went really well and we were very busy," he said.

"We were productively busy," said Echo Bridge Entertainment's Emilia Nuccio, making a distinction between being busy and actually accomplishing business. "Our clients came to see our new offerings, and the entire sales team was quite busy with clients from all over the world."

Yet, she added, "We did see fewer new people than in the past. There were fewer people who simply stopped by, but we were still busy with the appointments we arranged before the market."

The same was true for Esther van Messel of First Hand Films: "We had a high turnout for screenings during MIPDoc and our meetings throughout the rest of the market proved extremely productive," she said. Though she too found that "the market this year did seem a bit slower than usual, but probably more from the perspective of 'traffic' in

the Palais, because for us, we had back-to-back meetings, so we didn't feel [the slowdown] personally. Our schedule was more than fully booked with 60 meetings in three days, and our clients showed up for 99 percent of those meetings," she said.

Record TV Network's Delmar Andrade also noticed that there were "fewer people around." But he was quick to point out that "all of the meetings we scheduled in advance took place, so we have no complaints. We also had walk-ins, particularly from Asian territories, on Tuesday and Wednesday, and the floor traffic picked up little by little as the days went on. Ever since the company began focusing on epic series, our productions have become more attractive to the marketplace." Plus, he added, "We truly believe that little by little the market is returning to normal."

For Jon Rutherford of Tricon Films & Television, MIP was "fantastic. We all noticed a drop in attendees, but because we represent so many genres, we were busy. Though we were booked, we always make time for last-minute walk-ins, as we cut into our lunch time, or tack on time later in the day," he said.

"We were busy," said ITV – Inter Medya's Can Okan. "But I understand in general it was very sparse." However, he noted, "For us, the market was very successful. We sold a telenovela to VIP 2000 for distribution in Latin America, and we had a number of very productive meetings with the potential for format deals in Latin America."

Reportedly, the low floor traffic was due to the



Telefe's Meca Salado Pizarro, Claudio Ipolitti, Julian Rodriguez Montero, Guillermo Borensztein, Maria Eugenia Costa, Dario Turovelzky

absence of many U.S. studios, and even though the official numbers indicate strong participation on par with past years, these numbers are said to reflect increasing sideline events such as MIPCube and other similar activities that have little to do with the actual buying and selling of TV content.

In effect, MIP became a two-day market out of the four days allocated. On the market floor, opening day was slow in the morning, though it did pick up in the afternoon. Meanwhile, the second day was fairly busy all day long. The third day was busy in the morning, but slowed down by the afternoon. The fourth day was essentially closing time.

One nice new perk on the market floor was the Veria Wellness Lounge, where MIP attendees could get free massages. And on the occasion of MIP's 50th anniversary, there were plenty of parties. On Reed MIDEM's end, the opening party kept guests entertained with performances, a birthday cake-cutting ceremony (with scrumptious cake) and fireworks on the

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CBS's team at the Médaille d'Honneur Gala



Lionsgate's president Jim Packer with M6's Bernard Majani and VideoAge's Monica Gorghetto

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Twelve PR executives out of 24 independent companies at MIP gathered to have coffee with VideoAge, where we unveiled our new look

beach sponsored by the Cannes municipality. On Tuesday morning, there was a small 50th anniversary celebration outside the Palais with desserts and Champagne.

Wednesday night's Médaille d'Honneur (Medal of Honor) Gala at the Carlton Hotel, which recognized Armando Nuñez, Jr., president and CEO of CBS Global Distribution Group; his father Armando Nuñez, Sr., who worked at ITC; Beta Film CEO Jan Mojto; Nicolas de Tavernost, chairman of M6; Sophie Turner Laing, managing director of Content BskyB; and Masao Takiyama, executive officer and SVP of Sony Pictures Entertainment Japan, was elegant and enjoyable. Among the approximately 350 guests was Bernard Chevry, founder of MIP-TV.

Other highlights included a number of celebrity appearances on the red carpet on opening night and during individual companies' cocktail parties. Legendary rock star and current reality TV star Gene Simmons took a larger role in the market, participating in a Media Mastermind Keynote with Darren Throop, CEO of Entertainment One, on opening day. eOne

also brought actress Thandie Newton, the lead in its thriller titled *Rogue*.

Another big name on the Croisette was comedian, movie star and producer Kevin Hart, who was in Cannes on behalf of Viacom International Media Networks for its new faux reality/comedy series *Real Husbands of Hollywood*.

Plus, Starz Worldwide Distribution brought actor Max Irons, the lead of the new STARZ Original Series *The White Queen*, as well as bestselling author Philippa Gregory, who wrote the novels on which the series is based.

One interesting trend *VideoAge* noticed this year was something we've dubbed "MIP-cutting" (a MIP-specific brand of cost-cutting). While in the past companies went to great lengths to ensure accommodations at top hotels such as the Carlton and the Martinez, today those same companies brag about the fact that they're staying in three-star hotels in Cannes. Saving on accommodations seems to be the new hot thing.

But in other ways, some aspects of the market seem unchanged. The competition with Monte



Delmar Andrade of Record TV Network

The market turned out to be somewhat of a mixed bag, with some participants finding floor traffic down and others basking in the glow of the celebrations

Carlo and NATPE is history, but the challenges presented by the upcoming L.A. Screenings in May are on the rise, and the event represents a real threat for MIP-TV, which is less willing to change, while the L.A. Screenings is flexible and has adapted well to the new business environment.

Next year, MIP-TV will be held in Cannes April 7-10. SA



MIP-TV founder Bernard Chevry with Armando Nunez, Jr., president and CEO of CBS Global Distribution Group at the Médaille d'Honneur Gala



9 Story's Vince Commisso, Natalie Osborne, Stephen Kelly, Candice Chambers with CCI's Arnie Zipursky, Charles Falzon, Jill Keenleyside, Federico Vargas

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(Continued from Cover)

among program buyers and expect more interest in our content. We are hoping to reach the key buying prospects from Latin America and develop relationships with potential sub-distributors.”

He noted, “As an independent exhibitor, I am expecting the same level of attendance as last year from Latin American buyers, which are our primary focus.”

Entertainment One’s Valerie Cabrera also expects “the same turnout as last year” as far as Latin buyers go. But, she added, “Most new buyers are coming from all sectors, and more from digital this year than last year.”

Marielle Zuccarelli of A+E Networks said that her company attends the Screenings “with a major focus on Latin America, and executives plan to meet with all buyers from every country in the region.”

“Since so many Latin American buyers skip MIP-TV in early April, it’s great for us to be able to catch up at the Screenings. It gives us a chance to connect with buyers and plan a few market trips for early summer,” Zuccarelli added.

Pepe Echegaray of Power concurred with Weir and Cabrera: “I don’t believe we’ll see much of a difference from last year. There should be a similar or larger presence.” However, he added, “The difference is that people can’t be out of their offices for 10 days for the Screenings. Buyers are shortening their trips, arriving a bit later and spending less time, and when they spend less time in L.A., the indie distributors really have to juggle for their time and attention.

“At this point I’m at the same level of scheduled meetings as I was last year, which was slower than in past years, and the reason is that although as many buyers, or perhaps more, are coming, the number of days they are staying has decreased,” he said

“NPN has been in business for 15 years, and it continues to generate programming in the consumer, cultural and health related fields, and we’re expanding that internationally,” said John Cuddihy of NPN Media. “The goal internationally is to continue to provide high quality video content, and we’re rapidly moving in that direction both in Latin America and China.”

Executives also shared their thoughts on the length of the Screenings. “This year’s entire L.A.



A+E’s Christopher Barry, Sean Cohan, Marielle Zuccarelli, Dean Possenniskie, Christian Murphy

Screenings is about two weeks long. Perhaps the L.A. Screenings could be organized more comprehensively, giving clients the opportunity to screen and have individual meetings with sellers over the span of [the event], just as is possible at NATPE, MIPCOM and MIP-TV,” said Karina Etchison of Telemundo Internacional. “As Los Angeles is home to the major studios, there will always be attendance, but the decision of adding these extra days may not be as effective, considering that it also coincides with the week of the Upfronts in New York.”

Irv Holender of Multicom Entertainment Group also commented about the organic nature of the Screenings, saying that the indie portion of the market is “too short a period. Four days is not long enough. Six or seven days would give everyone the time to acclimate themselves and to not only keep appointments, but also have longer appointments. Last year, we had a lot of missed and canceled appointments because buyers were going off to the studios.”

Due to the close proximity of MIP-TV and the L.A. Screenings on the calendar, VideoAge wondered whether indie distributors’ slates would look similar to the ones in Cannes, or whether they would feature new titles.

“We continue to bring new programming to every market we attend and the L.A. Screenings is no exception,” said Echo Bridge Entertainment’s Emilia Nuccio.

Echo Bridge is presenting *The Apartment* and *The Challenger*, as well as documentaries *Jeff* and *I’m Carolyn Parker*.

At the Screenings, Estrella will “be making [its] latest primetime hit, *Noches con Platanito*, available for the first time,” according to Weir.

“As part of Starz Worldwide Distribution’s new initiative to expand its distribution slate, we are expecting to add even more third-party content to our distribution slate,” said Gene George of Starz. “The recently announced one-hour scripted series *Hit The Floor* from VH1 will be a terrific new addition for us.” Starz will also have the initial episodes of the second season of STARZ Original Series *Magic City*.

Cabrera of eOne noted that the company brings “the same offering as [MIP-TV],” including the upcoming drama series starring Thandie Newton, *Rogue*; half-hour comedy series, *Seed*; holiday television movie, *The Carpenter’s Miracle*; factual documentary series, *Perfect Storms*; and a new drama series,

Dates. eOne will also host a cocktail party.

According to Power’s Echegaray, “Primarily, our slate will be the same as at MIP. We’re really focusing on our end-of-the-world series, which launched very successfully during MIP as a package of five miniseries. The great thing about the package is that the miniseries are already dubbed, so we can close deals in no time at all.” In addition to the miniseries package, Power will have its production *Air Force One Is Down* and factual programming including documentaries *The Birdman Chronicles* and *Two Wings, Many Prayers*. Another title that’s in production is *Message from Mandela*. In the wildlife category, Power is offering *The Animal Communicator* and *All the President’s Elephants*.

A+E’s Zuccarelli echoed Echegaray’s comment about dubbed programs, noting that “the programs A+E focuses on are generally fully dubbed into Spanish to showcase versions that are ready to be broadcast.” She added, “Our newest titles that premiere in Cannes at MIP are not always available immediately in Latin America, so we make sure we bring a mix of titles. We also have a strong back catalog of evergreen programs including big history titles that we always make available to our clients.”

FremantleMedia International’s Sheila Aguirre noted that the company will “utilize the L.A. Screenings as an opportunity to further showcase our MIP-TV titles, but we may showcase something above and beyond, too.”

She elaborated that in L.A.: “We’ll be unveiling some fantastic new formats,” such as Dutch dance format *Everybody Dance Now*, innovative cross-genre format *Perfect Score*, dating format *The Year of Making Love* and more, including *Bang! Bang!*, family singing show *Family Harmony*, factual entertainment format *The Intern* and studio game show *The Noise*. Finished titles include period drama *The Making of a Lady*, *Tattoo Nightmares*, *Lily Cole’s Art Matters* and children’s adventure comedy series *Strange Hill High*.

Record TV Network’s Delmar Andrade noted that his company will “present *Joseph*, our fourth epic series,” as well as a new telenovela the company is currently producing.

“At the L.A. Screenings, we will be making the official presentation of *El Señor de los cielos* and we will be bringing the products that were presented at MIP-TV, but this time with greater information to share,” said Telemundo’s Etchison. “For this market, we will have performance results of our newest titles and those that have premiered since [MIP-TV].”

As for the future of the Screenings, Multicom’s Holender noted that “the direction of the Screenings is going digital; more digital buyers are starting to attend, and they’re looking for broader catalog rights.”

According to Power’s Echegaray, “the interesting thing about [digital] is [the rights] are not exclusive, so we can sell the same product to several buyers, which is different from selling to cable.” But he also pointed out that “not all countries in Latin America are ready for digital, so the digital platforms are discovering that there’s business and a future in it, but it’s not as easy as they thought it would be.” (By Sara Alessi)



eOne’s Valerie Cabrera and Peter Emerson



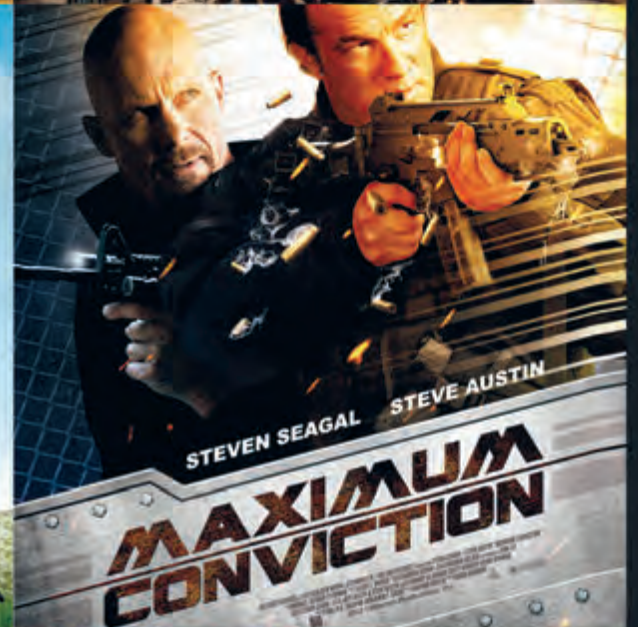
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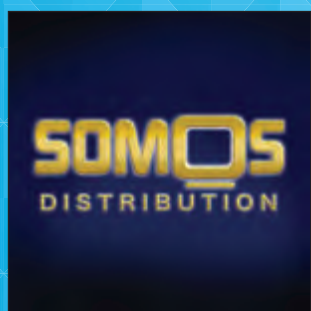


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Europa mira a Sudamérica para hacer crecer el mercado de TV

Históricamente, Sudamérica ha sido una región difícil de descifrar y penetrar para las compañías europeas. Sin embargo, actualmente, el territorio está tomando una creciente importancia, dado que las economías regionales florecen y nuevos actores — especialmente en la arena digital — ofrecen oportunidades para una amplia gama de contenidos. Para descifrar y penetrar este mercado, los ejecutivos han descubierto que es necesario tener presencia en el lugar.

“Sudamérica es un mercado importante, y es uno al que hemos prestado atención desde la formación de SevenOne en 2005, (ahora llamada Red Arrow International)”, dijo Jens Richter, Director General de Red Arrow International,



Alemania. “Siempre ha sido un buen mercado para nosotros dado que nuestro portafolio siempre ha tenido gran cantidad de películas para TV y miniseries, que son dos géneros que históricamente han funcionado bien en la región”.

(Continuación a la página 16)

La segunda pantalla viene al rescate de la primera pantalla



En estos tiempos, la tradicional televisión linear combate la fragmentación, disrupción, decrecimiento de ganancias, desafíos legales, tecnológicos y regulatorios y el incremento de costos. Pero no hay que temer, lo que la tecnología quita, la tecnología devuelve. Si las nuevas tecnologías han encabezado

(Continuación a la página 18)

**Guía de L.A.
Screenings – Estudios**

Mayo 18

**Edición de NATPE
Budapest y
Jornadas/ATVC**

Junio 20

**Edición de MIPCOM:
Foco en Argentina**

Septiembre 30

**Edición de AFM:
Foco en el Movie Biz**

Octubre 31

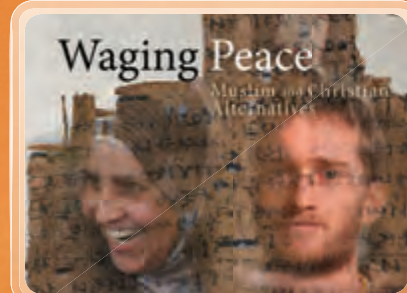
Cuando a los vendedores les va mal con los compradores



“Un buen distribuidor es alguien que comprende el mercado local y está dispuesto a trabajar con los programadores ayudándolos a resolver sus necesidades de programación”, dijo Dough Smith, VP y Gerente General de ventas para Canadá de CBS Studios International (CBSSI).

La programadora Ellen Baine estuvo de acuerdo. “Comprender las necesidades del comprador es crítico. No se debe tratar de imponer

(Continuación a la página 14)



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algo al comprador que no es apropiado". La VP de programación del grupo de canal de películas Hollywood Suite agregó que los distribuidores no siempre hacen sus tareas previas. Ella no puede transmitir animaciones ya que las condiciones de su licencia no se lo permiten. "¿Por lo tanto, para qué perder el tiempo ofreciéndomelas a mí? Preguntó.

De manera similar, de acuerdo a Johanna Salmela, una compradora de YLE de Finlandia, y Riitta Pihlajamäki, Encargada de cuatro canales de YLE, los grandes errores que realizan los vendedores son "no conocer nuestro mercado. Nos encontramos con nuevos distribuidores, siendo curiosos acerca de sus catálogos (solamente) para que nos ofrezcan shows que están totalmente fuera del rango de nuestro género". Internacionalmente, YLE compra cerca de 2500 horas anuales y estudia con cuidado a los distribuidores antes de que sus compradores acuerden mantener una reunión.

Según Guido Pugnetti, a cargo del área de Adquisiciones y Derechos de TV de la RAI Italiana, el mayor problema con algunos de los distribuidores es su falta de visión. "Son los que tienden a ver beneficios inmediatos, en lugar de establecer una relación larga y duradera. Para mí, propuestas y sugerencias son siempre bienvenidas y compartir conocimientos es necesario, pero presionar es contra productivo".

En Atenas, John Triantafyllis, que trabaja "para distribuidores que venden sus programas en Grecia y Chipre", dijo, "uno de los mayores errores que realizan (los vendedores) es no ser conscientes de la situación económica de un país y de las restricciones a las que se enfrentan los compradores de programas".

Desde la región norte de América hasta los países del norte y sur de Europa, el lamento de los compradores de programas parece estar sincronizado: Por favor entiendan nuestras necesidades.

Parte de los requerimientos actuales de los compradores de televisión pueden ser subtitulado y descripción del video, y derechos tales como streaming y VOD. Smith de CBSSI define a un buen comprador a "aquel que comprende cuáles son los derechos y elementos centrales que componen un acuerdo y cómo evaluarlos de manera apropiada".

"Vengan a nosotros bien informados acerca de lo que necesitamos, cuales son los derechos disponibles, que materiales están disponibles, y si hay derechos de resiliencia u otros costos involucrados", dijo Baine de Hollywood Suite. Ella encuentra distribuidores que no siempre buscan las oportunidades o explotan sus derechos. Ella debe tener una actitud proactiva para encontrar films canadienses clásicos.

Kevin Keeley, ex ejecutivo de ventas de la Paramount canadiense elaboró: "Un buen distribuidor debe conocer su inventario, y debe ser capaz de evaluar los programas vendidos, buenos o malos. Ser honesto con respecto al producto, o

este le volverá en contra persiguiéndolo".

Además de consideraciones prácticas, ser un buen vendedor significa ser un buen programador. "Considero realmente a un buen distribuidor como a un socio en la programación; los mejores se toman el tiempo y hacen foco en lo que queremos o necesitamos. Tirar a la pesca una gran red de contenidos para canales nicho no es una buena estrategia para el éxito", dijo Bruce Cowley, responsable creativo de los canales digitales de la CBC Network Programming. "No dispongo de tiempo para ver material que me envíen de manera ciega". Agregó.

Sandy Perkins, VP de programación de Superchannel con base en Alberta, estuvo de acuerdo. "Un buen distribuidor se toma su tiempo para comprender cuáles son nuestras prioridades y arma a medida una lista de contenidos que nos sirva", dijo ella. "Nunca mandan pilas de DVD para ver- especulando a que nosotros veamos y busquemos material y les llamemos si es que hay alguna posibilidad.

Rachel Goldstein-Couto, Directora de programación especial, comedias y dramas para Bell Media, advirtió: "No pierdas el registro de lo que ya me has ofrecido y a que producto ya le dicho que no". Agregó, "y continúa dando servicio a tu producto luego de haber concretado el acuerdo". Goldstein-Couto espera de un buen distribuidor mantenerla al tanto de las fechas de inicio y prioridades, de brindar información sobre cada episodio y especialmente, oportunidades de promoción, publicidad y ventas integradas. "Los programadores en estos tiempos tienen una gran presión por mostrar retorno en la inversión por lo tanto hay una gran carga sobre el distribuidor a sacar el máximo provecho del producto. ¿La ventaja? Más Retorno de Inversión significa más dinero para gastar el año siguiente".

Conocer la grilla de programación de los broadcasters, y donde podrían estar sus agujeros, sus ciclos de compras, que es lo que la competencia está vendiendo, y mantenerse al día con el cambiante mundo de los Medios, hacen que el distribuidor disponga de una buena caja de herramientas.

Sin embargo, algunas veces no importa cuan buena es la información, cuan detallada es la investigación del mercado y el target de la programación, la oferta a un comprador puede terminar en un agujero negro, aguardando al menos un "no gracias" de cortesía por los esfuerzos realizados.

Neil Bregman, Presidente de la productora Sound Venture International con base en Ottawa, que ha decidido distribuir por su propia cuenta, entiende la interacción del mercado. Con suficiente volumen y un catálogo especializado en artes, performances y programas documentales, ha tenido ventas exitosas, quedándose con el 100% de las ganancias, encontrando esto ventajoso financieramente al hacerlo por sí mismo. "Ir a los mercados internacionales me da la perspectiva de las tendencias, precios y necesidades", dijo


Una relación exitosa en el negocio está basada en la paciencia; un buen distribuidor dedicará tiempo a conocer qué es lo que realmente gustas

Bregman.

La productora/directora Wendy Watson de Zap Productions en Toronto fue en la dirección contraria. "Como compañía independiente de producción con acceso limitado a los mercados locales e internacionales, probablemente no habríamos realizado muchas ventas si no hubiésemos contratado a un distribuidor, no sólo por su experiencia, si no también por sus contactos en la industria". Ella lo resumió de la siguiente manera: "Sin un distribuidor, habríamos estado perdidos".

Ir con un especialista puede tener sus ventajas. Natalie Osborne es la VP Ejecutiva de Desarrollo de Negocios de 9 Story Entertainment, una productora y distribuidora de Toronto cuya actividad principal es el contenido de animación infantil de calidad. Ella dijo que especialmente el espacio infantil, dada su naturaleza, requiere particular atención y experiencia. Su compañía posee "la experiencia para dar un superservicio a las necesidades de nuestros clientes comenzando por el desarrollo y la producción, pasando por la distribución y el apoyo del marketing".

Cowley de CBC resumió la interacción entre el comprador y vendedor de programas, diciendo: "Una relación exitosa en el negocio está basada en la paciencia; un buen distribuidor dedicará tiempo a conocer qué es lo que realmente gustas, lo que realmente necesitas; de esta manera, no pierdes el tiempo".

Pero también existen esos raros momentos que ocurren debido a que el entendimiento y la confianza entre comprador y vendedor está bien definida y se ha pasado la prueba del tiempo, y es cuando un comprador desea meterse en un embrollo y ocuparse de algo que está fuera de su alcance. El vendedor puede que escuche las palabras mágicas "tiene usted razón". Le ha pasado a quien escribe, capturando internacionalmente a Deglassi por primera vez muchos años atrás. ¿Quién había escuchado hablar de programas para pre-adolescentes en aquel momento? **IB** 

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(Continuación de la página 13)

Además del producto adecuado, Richter da crédito a la “estrecha colaboración” con Spiral, compañía con base en Miami — y, en particular, con su Director General Zasha Robles — que ayuda de Red Arrow a conectarse con el territorio.

De manera similar, Studio 100, una compañía productora y distribuidora con base en Bélgica y con su oficina principal de ventas en Alemania, utiliza a Comarex de México como su representante en Latinoamérica.

En 2012 por primera vez, ITV Studios Global Entertainment organizó un evento “showcase” en México City. Ilustrando el rápido crecimiento del negocio de la diversidad de contenidos en Sudamérica, el evento, que tuvo lugar en agosto, estuvo dedicado solamente a compradores de México, y atrajo aproximadamente a 40 ejecutivos, los cuales Flavio Medeiros, VP de ventas de Latino

América y USA hispana denominó, “canales mexicanos de la capital y regionales”.

Enfatizando la creciente gama de oportunidades disponibles para proveedores de programación en el mercado sudamericano en desarrollo, Medeiros dijo que: “dramas, películas, entretenimiento informativo y formatos se venden bien”. Medeiros también espera, “anunciar a la brevedad un acuerdo importante de formatos tanto en Brasil y Colombia”.

Todo lo que funciona bien en USA tiende a funcionar bien en Sudamérica, y, informó Richter, “uno de los mejores aspectos del mercado sudamericano es que posee un importante presencia en el Pay-Per-View.

Haciéndose eco de muchos de los puntos marcados tanto por Richter como por Medeiros, Jan

Salling, COO y Director de ventas de Nordic World, que calificó a Sudamérica como “un importante mercado que debemos descifrar y penetrar”, admitió que, “es algo que todavía no hemos conseguido hacer”. Salling marcó una serie de razones para la relativa falta de éxito de Nordic World “al sur de la frontera”. Una razón central es la ausencia de un socio local. “Sudamérica está lejos de Escandinavia, y nos es importante contar con alguien en el terreno. Alguien que entienda nuestro catálogo, y se sienta apasionado por él”, dijo.

En realidad, Nordic tuvo una representación local, pero canceló el acuerdo ante la falta de resultados. Pero también fue muy claro al marcar que hay otros desafíos para Nordic en Sudamérica. “Es cierto, que somos un distribuidor boutique de Escandinavia y la simple verdad es que gran parte de nuestro catálogo no es adecuado para la audiencia sudamericana”.

La nación europea que, por razones evidentes, siempre ha tenido la mayor presencia en América del Sur, es España. La dimensión en la cual España se encuentra sola por encima del resto de Europa en la región es enfatizada por los comentarios de Came Puig, Coordinadora del departamento internacional de Catalan Films & TV, quien, dando la bienvenida a la nueva plataforma digital como un “plus”, dijo que “los objetivos principales de las compañías de distribución españolas siguen siendo las ventas de films y programas de televisión”.

Puig también describió los desafíos más importantes que enfrentan las compañías españolas en Latinoamérica tales como los temas de “coproducción, especialmente en lo que hace al apoyo con deducciones fiscales, que viene siendo desarrollado en la mayoría de los países sudamericanos”.

Para Jack Alfandary, SVP de FremantleMedia Latin America & U.S. Hispanic, “Sudamérica ha sido siempre importante para FremantleMedia, y ciertamente nosotros vemos el incremento de oportunidades. Es un mercado sumamente vibrante”.

Alfandary explicó que FremantleMedia Latin America posee facilidades de producción en México y Brasil, con personal local en esas oficinas y trabajando en producciones como *Idols Brasil*, o *Password* en México. “También tenemos equipos trabajando en Miami en producciones Panamericanas en conjunto con programación para el mercado hispano americano”, agregó. FremantleMedia también produce en Colombia y Puerto Rico. **BJ** 



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Disney Tangled



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Latin America

(Continuación de la página 13)

una plétora de problemas para la pantalla de TV, las nuevas tecnologías están ahora viniendo al rescate con una segunda pantalla.

Tal como lo explicó Chuck Parker de 2nd Screen Society, la televisión tradicional puede volver a capturar la atención de los espectadores al hacerlos participar por medio de una segunda pantalla, sea un smartphone, una tablet o una laptop.

2nd Screen Society se creó en Port Washington, Nueva York, el junio último, y cuenta ahora con 40 miembros con Guy Finley como su Director Ejecutivo y Chuck Parker como Presidente del directorio. La empresa ha producido un informe de 252 páginas disponible por \$2.995 dólares, mientras que es posible obtener un resumen ejecutivo del mismo de 95 páginas por \$495 dólares.

De acuerdo al informe The Consumer Lab 2012 de Ericsson, 62% de los espectadores miran TV

mientras usan al mismo tiempo otra pantalla. En el informe de 2nd Screen, ellos ponen una cifra más modesta de tan sólo el 40%.

Ahora bien, si el informe que indica que el 62% de los espectadores miran TV mientras utilizan tablets, smartphones o laptops es correcto, uno podría pensar que no habla muy bien de la calidad de los programas vistos. Si uno observa cómo los niños y los jóvenes consumen televisión, cuando miran algo que les interesa, ellos hacen foco solamente en el programa. Por otra parte, cuando holgazanean en el sofá mientras la TV está encendida con un programa que no les interesa en particular, inmediatamente pasan a usar la segunda pantalla.

No es así, dijo Parker, marcando que durante el último Super Bowl en febrero transmitido por CBS que representó lejos, ser la emisión de TV con

mayor participación social, con una actividad total de 52.5 millones de participaciones realizadas por 24 millones de personas. Cerca del 56% de esta audiencia “involucrada” fueron hombres y un 44% mujeres, utilizando aparatos móviles (88%) y la Web (un 12%).

Durante la reciente ceremonia de los Oscars, la Academia de Artes y Ciencias Cinematográficas y la NBC Network proveyeron una segunda pantalla a los espectadores con una oferta digital “Oscar All Access” que acompañaba la emisión en vivo.

También recientemente, la Fox Broadcasting Company (FOX) lanzó una nueva network de sindicación que distribuirá de manera sync-to-broadcast experiencias de FOX hechas a medida — actualmente disponibles exclusivamente en la FOX NOW apps—la otra segunda pantalla de proveedores de aplicaciones de TV.

Por lo tanto, no sólo la segunda pantalla es necesaria para recapturar espectadores, si no que también representa una creciente fuente de ingresos por \$409 millones de dólares por año invertidos hasta el momento a nivel global, llegando a unos estimados \$5.9 billones de dólares para el año 2017, monetizando tanto publicidad como comercio por telefonía móvil.

Generalmente, la segunda pantalla es considerada la versión del siglo XXI del diario impreso mientras se mira TV. Pero Parker rechaza esta analogía porque la lectura del diario es “chata,” mientras que estar involucrado con una segunda pantalla es “como leer los titulares cambiantes o tres artículos diferentes”.

Sin embargo, uno podría definir la segunda pantalla como la segunda fase de la interactividad (ahora llamada “involucrada”) concebida para la pantalla de TV, que fue vista, hasta hace solo dos años atrás, como un centro multimedia. Si las encuestas son precisas, ver televisión se ha vuelto nuevamente una “actividad social”, aunque de una naturaleza diferente a la tradicional de hace décadas atrás, la familia mirando TV. Actualmente la actividad social de mirar TV es a nivel individual, interactuando con otros individuos por medio de una segunda pantalla, incluyendo redes sociales, tales como Facebook y Twitter. Es posible que, actualmente, una familia pueda estar viendo un mismo programa de televisión, mientras que cada miembro está involucrado con su propio dispositivo. 🇪🇸



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2013-14 Network-Commissioned Pilots

ABC - COMEDY

Back in the Game

A recently divorced single mother moves in with her estranged father, a former baseball player.

Bad Management

In a luxury department store, the boss's son has plans to sex up the place.

The Crazy Gene

Karey is the straight-arrow black sheep in a family of petty thieves and drug addicts.

Divorce: A Love Story

Based on an Israeli format about a recently divorced couple who can't stay out of each other's lives.

The Goldbergs

Inspired by writer-producer Adam F. Goldberg's dysfunctional childhood.

King John

Based on comedian John Leguizamo's life. A Bronx-born man marries into a privileged lifestyle.

Middle Age Rage

A fed-up middle-aged mom begins to speak up and demand respect.

Mixology

New York City singles looking for love — over the course of one night.

Pulling

Based on a British series, about three single, 30-something women.

Spy

Based on a British series, the father of a highly intelligent and verbal son inadvertently takes a job at the Secret Service.

Super Fun Night

Three nerdy female friends' quest to have "super fun" every Friday night.

Trophy Wife

A reformed party girl falls for a man with three children and two difficult ex-wives.

ABC - DRAMA

Betrayal

A female photographer begins an affair with a lawyer for a powerful family who is connected to her husband.

Big Thunder

A brilliant, late-19th-century New York doctor relocates to a frontier mining town.

Doubt

A former cop-turned-low-rent-lawyer uses his street smarts to work the system.

Gothica

A sexy gothic soap set in present day that incorporates the legends of Dracula, Jekyll and Hyde and Dorian Gray.

Influence

Two brothers head a unique agency designed to use the science of human motivation and manipulation.

Killer Women

Based on Argentinean series *Mujeres Asesinas*, the drama revolves around the only woman in the Texas Rangers.

Lucky 7

Seven employees of a service station in Queens win the lottery.

Marvel's Agents of S.H.I.E.L.D.

Based on Marvel Comics's secret intelligence organization.

Murder in Manhattan

A dramedy about a mother-daughter amateur sleuthing team.

Reckless

After his wife is unjustly imprisoned overseas, a man turns to less-than-legal options.

The Returned

A supernatural thriller where people see their dead loved ones returning.

Westside

A soap about two rival families from Venice, California.

CBS - COMEDY

Bad Teacher

Based on the 2011 film about a morally corrupt teacher.

The Crazy Ones

A workplace comedy set in the advertising world, starring a brilliant but crazy dad and his more practical daughter.

Ex Men

A young guy finds camaraderie living in a short-term rental complex.

Friends with Better Lives

A group of 30-something friends who each think the other has it better.

Gaffigan

A semi-autobiographical comedy about the stand-up comic and his five kids.

Jacked Up

A recently retired baseball player has trouble adjusting to retirement.

The McCarthys

A family comedy about a dysfunctional Irish Catholic sports-crazed Boston clan.

Mom

A newly sober single mom tries to pull her life back together in Napa Valley.

Super Clyde

Centers on a meek, unassuming fast food worker who becomes a superhero.

Unauthorized Greg Garcia project

A recently divorced man's life is complicated when his parents move in.

Untitled Julie Rottenberg and Elisa Zuritsky project

Based on Israeli format *Mother's Day*, a mom of three struggles to balance family, life and work.

Untitled Tad Quill project

A recently widowed father raises his son while jumping back into dating.

CBS - DRAMA

The Advocates

A lawyer and an ex-con go to the very edge of the law for the underdogs.

Anatomy of Violence

A criminal psychologist partners with a female detective with a difficult past.

Backstrom

A surly detective tries, and fails, to change his self-destructive behavior.

Beverly Hills Cop

Continuation of the movie franchise, focusing on Axel Foley's police officer son in the tony California neighborhood.

Hostages

A Washington, D.C., surgeon is thrown into a political conspiracy after being chosen to operate on the U.S. president.

Intelligence

The U.S. Cyber Command unit is created around one agent with a microchip implanted in his brain.

NCIS: Red

Spin-off to popular series about a mobile team of agents.

The Ordained

The son of a famous political family leaves the priesthood and becomes a lawyer.

Reckless

A sultry legal show set in Charleston, S.C., about a Yankee litigator and a Southern city attorney.

Second Sight

A gothic psychological thriller about a detective with a virus that causes hallucinations reflective of his subconscious.

The Surgeon General

A medical show centered on America's top doctor.

CW - DRAMA

Blink

A family patriarch is in a coma, he can't speak or move, but can see and hear.

Company Town

Chronicles the aftermath of a scandal at a Navy base.

The Hundred

After a nuclear war destroys civilization, 100 juvenile delinquents are sent back to Earth.

The Originals*

A spin-off of *The Vampire Diaries*, about the Original family in New Orleans.

Oxygen

Nine secret aliens are integrated into a suburban high school.

Reign

The tale of Mary Queen of Scots' rise to power.

The Selection

Set 300 years in the future, a young woman is chosen to participate in a competition for the Royal Prince's hand.

The Tomorrow People

Based on a U.K. series, young people across the globe represent the next stage in human evolution, with special powers.

FOX - COMEDY

Brooklyn Nine-Nine

Revolves around a diverse group of detectives at a New York police precinct.

Dads*

From Seth MacFarlane, a comedy that centers on two successful guys in their 30s and their nightmare dads.

Enlisted

Follows three very different brothers working together at a small army base.

Us & Them*

Adaptation of BBC series *Gavin & Stacey*, about a new couple trying to maintain their long-distance relationship.

The Gabriels

Centers on a neurotic family of introverts that tries to fit into their Midwest town.

I Suck at Girls

A story about a boy becoming a man, and a man becoming a father.

Murder Police*

Animated series about a dedicated but inept detective and his colleagues.

Two Wrongs

Two star-crossed lovers must contend with friends and family's disapproval.

Untitled Sherry Bilsing-Graham/Ellen Kreamer project

Assistants at a big New York law firm band together to cope with their obnoxious, overbearing bosses.

FOX - DRAMA

Boomerang

Focuses on the drama surrounding a family of assassins for the U.S. government.

Delirium

Set in a world where love is deemed illegal and is eradicated with procedures.

Gang Related

A gang member infiltrates the San Francisco Police Department's Gang Task Force.

Human

Set in the near future, LAPD cops are partnered with human-line androids.

The List

A U.S. marshal leads the hunt for the person who stole a file with identities of the Witness Security Program.

Rake*

Based on an Australian series about a brilliant but self-destructive criminal defense lawyer.

Sleepy Hollow

A modern-day supernatural thriller based on the legend.

NBC - COMEDY

About a Boy

An adaptation of the novel and film

about the relationship between an immature bachelor and a young boy.

Assistance

An idealistic assistant attempts to find balance in her life.

Brenda Forever

Stories from the past and present of Brenda Miller's life.

Downtowners

Revolves around the trials and tribulations of dating in your 20s.

Family Guide

An immature single mom of two grows closer to her blind ex-husband.

Gates

Based on the British comedy of the same name, the show is set at the gates of an elementary school.

Holding Patterns

Ensemble comedy about a group of friends who survive a plane crash.

Joe & Joe & Jane

A children's book author is caught in an ongoing tug of war between his wife and his co-author/best friend.

The Michael J. Fox Show*

Inspired by Michael J. Fox's life with Parkinson's.

Mr. Robinson

A talented musician adjusts to his new life as a middle school music teacher.

Mulaney

An ensemble comedy loosely based on the life of John Mulaney.

Sean Saves The World

A guy must parent his 14-year-old daughter while juggling his tough boss.

Undateable

A "bromantic comedy" about a couple of friends who are terrible with women.

Welcome to the Family

Two families are bound together by their teenage children's unplanned pregnancy.

NBC - DRAMA

After Hours

An ensemble medical show following army doctors working the late shift.

Believe

An unlikely relationship blooms between a young girl with unusual powers and a man sprung from prison.

The Blacklist

A master criminal turns himself in and works with a newly minted FBI agent.

Bloodlines

An orphaned young girl is caught in a struggle between two warring families.

Crisis

The president's son and his schoolmates are kidnapped.

Dracula

Dracula lives a double life in London as an American businessman.

The Gilded Age

A period drama about the millionaires of 1880s New York, by the creator of *Downton Abbey*.

The Hatfields & McCoys

Places the legendary family feud in modern day Pittsburgh.

I Am Victor

A high-powered divorce attorney with a unique view of relationships.

Ironside

A remake of the 1960s series about a tough wheelchair-bound police detective.

The Secret Lives of Husband and Wives
A drama about the secrets exposed after a murder in suburban California.

The Sixth Gun

Based on a supernatural Western graphic novel about six mythical guns.

*Ordered to series as of May 6

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Hyatt Regency Century Plaza, Ste 1905

- Injaus Letters & Film

Hyatt Regency Century Plaza, Ste 1705

- ITV Studios Global Entertainment

Hyatt Regency Century Plaza, Ste 1716

- Laguna Productions

Hyatt Regency Century Plaza, Ste 1737

- Latin Media Corporation

Hyatt Regency Century Plaza, Ste 1753

LEDafilms

Pedro Leda, Gabriela Lopez, Moira Mc

Namara, Fernando Paduczak

Hyatt Regency Century Plaza, Ste 760

LIONSGATE TELEVISION

Kevin Beggs, Ira Bernstein, Kevin Brader, Rosanna Canonigo, Tori Crotts, Roberta Ibba-Hartog, Peter Iacono, Agapy Kapouranis, Max Lucas, Mort Marcus, Jim Packer, Maryann Pasante, Wendy Reeds, Jacqueline De Rosnay, Sandra Stern, Jenny Suen, Lawrence Szabo

Hyatt Regency Century Plaza, Ste 860

- Mannam Media

Hyatt Regency Century Plaza, Ste 1730

- MarVista Entertainment

Hyatt Regency Century Plaza, Ste 1750

- Mel Giniger & Associates

Hyatt Regency Century Plaza, Ste 1715

- MGM Television Latin America

Hyatt Regency Century Plaza, Ste 1002

MIPCOM (Reed MIDEM)

José Luis Sanchez, Panayiota Pagoulatos, Sandy Clark

Hyatt Regency Century Plaza, Ste 1733

MULTICOM ENTERTAINMENT GROUP

Irv Holender, Darrin Holender, Teddy Blum, Jessie Pirog, Sharon Beverly, Myriam Diaz

Hyatt Regency Century Plaza, Ste 1731

- NBCUniversal International Formats

Hyatt Regency Century Plaza, Ste 1735

- NBCUniversal International TV Distribution

100 Universal City Plaza, Universal City

Hyatt Regency Century Plaza, Ste 1460

ORIGIN RELEASING

Hyatt Regency Century Plaza, Ste 1736

- Polar Star

Hyatt Regency Century Plaza, Ste 1713

- Pomodoro Stories

Hyatt Regency Century Plaza, Ste 1738

POWER

Jose "Pepe" Echegaray, Susan Waddell

Hyatt Regency Century Plaza, Ste 1928

- Programas Para Televisión

Hyatt Regency Century Plaza, Ste 1740

- RCN Television

Hyatt Regency Century Plaza, Ste 1906

RECORD TV NETWORK

Delmar Andrade, Edson Pfitzenreiter Mendes

Hyatt Regency Century Plaza, Ste 1502

- Rive Gauche Television

Hyatt Regency Century Plaza, Ste 1725

- Rose Entertainment

Hyatt Regency Century Plaza, Ste 1560

- Shine International

Hyatt Regency Century Plaza, Ste 1749

- Smilehood Media

Hyatt Regency Century Plaza, Ste 1748

SOMOS DISTRIBUTION

Hyatt Regency Century Plaza, Ste 660

- Sony Music/Nitro Group

Hyatt Regency Century Plaza, Ste 1719

- Sony Pictures Television

10401 Culver Blvd., Culver City

Hyatt Regency Century Plaza, Ste 902

- Spiral/Red Arrow International

Hyatt Regency Century Plaza, Ste 702

- Starz Worldwide

Hyatt Regency Century Plaza, Ste 1745

TELEFE INTERNATIONAL

Claudio Ipolitti, Guillermo Borensztein,

Diana Coifman, Meca Salado Pizarro

Hyatt Regency Century Plaza, Ste 1802

TELEFILMS

Tomás Darcyl, Ricardo Costianovsky, Humberto Delmas, Alfredo Andreotti, Alejandro Carballo

Hyatt Regency Century Plaza, Ste 1902

TELEMUNDO INTERNACIONAL

Marcos Santana, Esperanza Garay, Luis Daniel Capriles, Joysette Rivera, Olimpia Del Boccio

Hyatt Regency Century Plaza, Ste 1918

TELEVISIA INTERNACIONAL

Fernando Pérez Gavilán, Carlos Castro, Richard Ehrsam, Claudia Silva, Cecilia Galeana, Francisco Ortiz, Hugo Treviño

Hyatt Regency Century Plaza, Ste 1915

TELEVISIÓN NACIONAL DE CHILE

Enzo Yacometti, Marcelo Bravo, María Eugenia Rencoret, José Miranda, Ernesto Lombardi

Hyatt Regency Century Plaza, Ste 560

- Televix Entertainment

Hyatt Regency Century Plaza, Ste 1907

- Toei Animation

Hyatt Regency Century Plaza, Ste 1921

- TV Film International

Hyatt Regency Century Plaza, Ste 1660

- Twentieth Century Fox TV Distribution

10201 W. Pico Blvd., Los Angeles

Intercontinental Hotel, Ste 1116

VENEVISION INTERNATIONAL

Miguel Dvorak, Juan Carlos Sosa, Manuel Perez, Cesar Diaz, Miguel Somoza, Daniel Rodriguez, Hector Beltran, Tony Ojeda

Hyatt Regency Century Plaza, Ste 1702

- Viacom International Media Networks

Hyatt Regency Century Plaza, Ste 1202

VIDEOAGE INTERNATIONAL

Hyatt Regency Century Plaza

Intercontinental Lobby Information Desk

- VIP 2000

Hyatt Regency Century Plaza, Ste 1722

- Visionnaire

Hyatt Regency Century Plaza, Ste 1739

- Warner Bros. International TV Distribution

4000 Warner Blvd., Burbank

Hyatt Regency Century Plaza, Ste 1260

WWE

Ed Wells, David Añón, Emilio Revelo,

Christine Pinzon

Hyatt Regency Century Plaza, Ste 1741

- Zodiac Latino & Zodiac Rights

Hyatt Regency Century Plaza, Ste 1723



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www.telesisinternacional.tv

Televisa

LA SCREENINGS

Hyatt Regency Century Plaza Hotel
Los Angeles, CA
1911 - 1914 - 1915 - 1916

L.A. SCREENINGS 2013

Indie Programming Guide

A+E NETWORKS

Contacto Extraterrestre (paranormal special)

Eyewitnesses, UFO experts, astronomers, and others try to find out what's flying over the skies of Latin America.

Milagros Decodificados (Latin America local series)

Astonishing cases — such as unexplained healings — are analyzed.

Un Dia En La Vida (reality series)

The daily routines of Latin American celebrities are explored to reveal the real people behind the fame.

Duck Dynasty (real-life character series)

The Robertsons are the modern-day Beverly Hillbillies, running a multi-million dollar enterprise fabricating duck calls.

Mankind The Story of All of Us (history series)

An epic tale of man's journey from hunter-gatherer to global citizen.

www.AETNinternational.com

AMERICA VIDEO FILMS

Hotel Noir (film)

Set in 1958 Los Angeles, a detective waits in a downtown hotel for murderers to come after him.

Virginia (film)

A sheriff's bid for a Senate seat is in jeopardy when his daughter starts dating the son of a disturbed woman with whom the sheriff had a 20-year affair.

The Rise of Hope (Francis Pope) (documentary)

Offers background about the new Pope's hometown and his life as a Jesuit priest.

www.americavideofilms.net

ARTEAR

Compulsive Times (Tiempos Compulsivos) (series)

A doctor treats patients with OCD, but he's got problems of his own.

Naked Family (Condiciones) (series)

Dicky and Lorna's porn careers have waned, but their son gets them into a new field.

The Social Leader (El Puntero) (series)

A political staffer keeps his dreams alive, influencing the destinies of his neighbors.

Left on the Shelf (Para Vestir Santos) (series)

After their harsh mother dies, three sisters discover that they still can't find Mr. Right.

Fantastic Biographies (Biografías Fantásticas) (documentary series)

Each episode is a biography of a fictional literary character.

www.artear.com

AZTECA/COMAREX

Destino (drama series)

After learning that the woman who raised her is not her biological mother, Valeria

discovers that her biggest rival is actually her birth mother.

Vivir a Destiempo (drama series)

Paula, married to the same man for 22 years, reconnects with her long-lost love.

Confesiones del Más Allá (Confessions from the Beyond) (drama series)

Famous personalities discuss their experiences with unexplainable phenomena.

La Otra Cara del Alma (drama series)

Alma vows to exact revenge on her uncle for wrongfully throwing her family out on the street.

Ultimo Año (Senior Year) (kids telenovela/thriller)

After Martin manipulates him and steals his girlfriend, Benjamin ends up alone and must take control of what's been taken from him.

www.comarex.tv

ECHO BRIDGE ENTERTAINMENT

The Apartment (reality series)

Eight couples put their dreams on the line in an epic interior design battle.

The Challenger (reality series)

Sixteen world-class fighters duke it out to win the title of Muay Thai World Champion.

Critical Moments (drama series)

A medical drama that delves into the relationships between doctors and their patients.

Chupacabra (sci-fi, action film)

When a pack of Chupacabras run loose and threaten to overtake the city, man and beast fight to the death.

Tasmanian Devils (sci-fi, thriller film)

A group of BASE jumpers awaken a pack of supernatural Tasmanian devils and embark on a battle between man and beast.

www.echobridgeentertainment.com

ENTERTAINMENT ONE TELEVISION

Rogue (drama/suspense series)

A morally and emotionally conflicted undercover detective is tormented by the possibility that her actions caused her son's death, and goes on a quest for the truth.

Seed (comedy series)

A 30-something broke bartender learns that his sperm donations resulted in lots of kids.

The Carpenter's Miracle (holiday TV movie)

A small-town carpenter finds himself at the center of a national story when his touch brings a 12-year-old boy back to life.

Perfect Storms (documentary series)

Using modern technology and on-the-ground investigation, this series provides a unique look at the emotional devastation extreme weather conditions can bring.

DATES (drama series)

People go on dates and in the end decide whether to go all the way, or run the other way.

Sales.eonetv.com

ESTRELLA TV/LIBERMAN

Noches Con Platanito (talk show)

A nighttime talk show hosted by an irreverent and hard-edged clown named Platanito.

Que Jalada (comedy series)

A panel of three comedians comment on the craziest Internet video clips out there.

Tengo Talento, Mucho Talento (game show/format)

Three superstar judges, along with the viewing audience, make one lucky singer/dancer/musician/actor/magician's dream come true.

Mi Sueño Es Bailar (game show/format)

Twelve celebrities and their professional dance partners compete to grant the dream of a needy viewer.

Historias Delirantes (drama series)

Each episode features a different story of love, money, mystery, relationships, past lives and, most of all, justice.

www.estrellatv.com/screeners

www.lbimedia.com

LEDafilms

CZ12 – Chinese Zodiac (action/adventure film)

A man searches for 12 bronze heads of the animals from the Chinese Zodiac.

Hit and Run (action/comedy film)

A former getaway driver jeopardizes his Witness Protection Plan identity to help his girlfriend.

Penthouse North (thriller film)

A reclusive photojournalist lives peacefully in a New York penthouse — until a criminal enters her life.

6 Bullets (action/thriller film)

Veteran mercenary Samson Gaul teams up with a mixed martial artist to help him find his kidnapped daughter.

Erased (action/thriller film)

A former CIA agent realizes that he and his daughter are being targeted by a killer.

www.ledafilms.com

LIONSGATE

Tequila Sisters (reality series/docu-soap)

Features the Marins, a wealthy and traditional Mexican-American family from California.

Chasing Life (drama series)

April is a young, quick-witted aspiring journalist at a Boston newspaper who gets news that she has cancer.

Family Trade (reality series)

At G-Stone Motors, Gardner Stone will trade a new car or truck for anything you've got that he can sell.

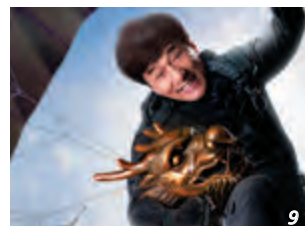
Saint George (comedy series)

George Lopez stars as a recently divorced working class Mexican-American man who's become a successful entrepreneur and philanthropist.

Anger Management (comedy series)

Charlie Sheen stars as a non-traditional therapist dealing with his own anger

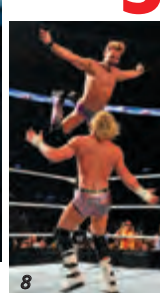
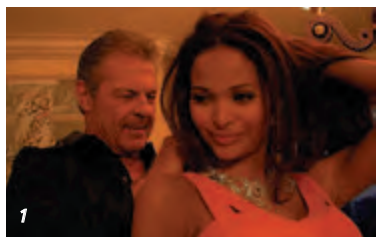
1. A+E's *Contacto Extraterrestre*
2. AVF's *Hotel Noir*
3. Artear's *Compulsive Times*
4. Azteca's *Vivir a Destiempo*
5. Echo Bridge's *The Challenger*
6. eOne's *Rogue*
7. Estrella TV's *Noches Con Platanito*
8. Lionsgate's *Anger Management*
9. Ledafilms' *CZ12 - Chinese Zodiac*



(Continued on page 26)



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Indie Programming Guide

VIDEOARGE
May 2013

1. Multicom's Gold Diggers
2. Power's Cat. 8
3. Record's Joseph From Egypt
4. Somos' Ezel
5. Telefe's Los Vecinos En Guerra
6. Telefilms' The Mortal Instruments
7. TVN's Calle 7
8. WWE's Smackdown
9. Telemundo's El Señor de los Cielos
10. Televisa's The Tempest
11. Venevision's De Todas Maneras Rosas

(Continued from page 24)

issues.

Mad Men (drama series)

Follows the (often scandalous) lives of the ad men of Madison Avenue.

www.lionsgate.com

MULTICOM ENTERTAINMENT GROUP GUN (action/drama miniseries)

The anthology series follows the impact a handgun has on the lives of those who encounter it.

Gold Diggers (HD) (reality series)

Five young women lead luxurious, sexy and often corrupt lives dealing in an unspoken language of manipulation.

Tropical Heat (action/drama series)

Maverick cop Nick Slaughter ends up as a private investigator in Key Mariah, Florida.

Harts of the West (drama series)

A Chicago lingerie salesman relocates his less-than-enthusiastic family out West.

Mask Masters (animated series)

The world has turned to chaos and evil and the "Four Guardians" are the only hope.

www.multicom.tv

POWER

Air Force One is Down (action miniseries)

A rogue soldier, a former general driven by vengeance and the most powerful woman in the world become pawns in a deadly contest of wills.

Bomb Girls (drama miniseries)

During WWII, women worked in munitions factories to build bombs for the front. This is their story.

Cat. 8 (end of the world miniseries)

An accident unleashes a squall of fiery sleet toward Earth that will end all human life.

Ring of Fire (end of the world miniseries)

An oil rig causes a volcanic eruption that triggers the Ring of Fire, which threatens to swallow the Earth whole.

Delete (end of the world miniseries)

An intranet system morphs into an artificial intelligence intent on destroying mankind.

www.powcorp.com

RECORD TV NETWORK

Joseph from Egypt (José del Egipto) (series)

Tells the biblical story of Joseph, son of Jacob, who is betrayed by his brothers and sold into slavery in Egypt, where he becomes governor.

Tricky Business (Los Tramosos) (telenovela)

Follows a married couple challenged by debt, a family with a paternity secret and two dueling stepbrothers.

King David (Rey David) (series)

Tells the story of David, who is chosen by God to replace King Saul.

Jackpot! (Vidas en Juego) (telenovela)

A group of friends wins the lottery, but they begin to disappear before any of them can collect the remainder of the winnings.

Masks (Máscaras) (telenovela)

A rich landowner pursues the kidnappers of his wife and son, but doesn't know whom to trust.

www.recordtvnetwork.com

SOMOS DISTRIBUTION

11-11 En mi Cuadra Nada Cuadra (series)

Enrique, who's 14, uses an adult version of himself to solve problems and find his missing mother.

Karadaya (telenovela)

Mahir defends his father, who's accused of a murder he didn't commit, while searching for an unattainable love.

Ezel (telenovela)

Omar is blamed for a robbery he didn't commit. Ezel is released from prison, seeks revenge and fights for Eysan's love.

Jobs Without Frontiers (format)

Four participants are challenged to do their job on the other side of the globe for a week.

Bayly (format)

Renowned journalist and TV host Jaime Bayly welcomes special guests.

www.somosdistribution.net

TELEFE INTERNATIONAL

Aliados (teen telenovela)

Seven youngsters are chosen to execute a mission of love to save the world.

Los Vecinos en Guerra (Neighbors at War) (family comedy series)

Nobody knows that Mecha, now a housewife, was once a member of a gang of swindlers — until her old flame and former partner-in-crime moves into the area.

Historias de Corazón (Stories from the Heart) (drama series)

Starring a rotating cast of well-known actors, each episode deals with different topics related to love, passion, friendship, emotion and the fight to defend values.

Ramirez (HD) (police drama series)

Diana Ramirez has an incredible amount of control and she wants to find whoever murdered the love of her life.

Candy Love (telenovela)

The love stories of four couples across four generations, and four kinds of love, are told.

www.telefeinternational.com.ar

TELEFILMS

The Mortal Instruments (action/adventure film)

A teenager finds out she is the descendant of a secret group of young half-angel war-

riors engaged in a battle against demons.

Escape from Planet Earth (animation/adventure/comedy film)

Astronaut Scorch Supernova is a national hero to the blue alien population of planet Baab, but soon it's his nerdy brother who must come to Scorch's rescue.

Olympus Has Fallen (action/thriller film)

A former presidential guard trapped inside the White House in the wake of a terrorist attack must save the president.

Side Effects (psychological thriller film)

A woman turns to prescription drugs to handle anxiety about her husband's upcoming release from prison.

The Call (thriller film)

When a veteran 911 operator gets a call from a girl who's been abducted, she'll have to confront a killer from her past to save the girl's life.

www.telefilms.com.ar

TELEMUNDO INTERNACIONAL

El Señor de los Cielos (series)

Aurelio Casillas wants to become the leading drug dealer in Mexico in the 1990s, but he must outsmart a police officer.

Letris (entertainment format)

A contest that combines the strategy involved in word games with the excitement of puzzle games for a cash prize.

La Patrona (telenovela)

Gabriela's life is shattered when she falls in love with the son of the most feared woman in town.

Pasión Prohibida (telenovela)

Bianca seeks revenge on her mother, but when she falls in love with her fiancé's nephew, things get complicated.

Pobre Rico (telenovela)

Two boys were switched at birth, and a court order forces the 17-year-olds to move in with their biological parents.

www.telemundointernacional.com

TELEvisa INTERNACIONAL

The Tempest (telenovela)

Marina and Damián will be faced with challenges that put their love to the test.

Wild at Heart (telenovela)

Maricruz's life seemed perfect, but when she falls in love with Octavio, it all changes.

Bandidas (telenovela)

The love lives of the three daughters of Hacienda Las Bandidas's owner, and an old family rivalry, take center stage as the sisters try to overcome betrayals.

Infringement (telenovela)

Twins with a tragic past were separated as teenagers and live completely opposite lives. But Veronica has an ulterior motive when she asks Natalia to trade lives with her.

Dreaming to Sing (format/entertainment)

Each episode is full of performances, surprises and unforeseen family reunions as the show looks for the best performer with an outstanding personality.

www.televisainternacional.tv

TELEVISIÓN NACIONAL DE CHILE

Calle 7, la competencia es de Verdad (daily live access game show)

A group of young contestants on two teams take part in various challenges to win a grand prize at the end of each season.

Apuesto Por Ti (talent game show/humor entertainment)

An ability-based game show that seeks to discover and reward the contestant who presents the most surprising, original and distinct act.

Esta es Mi Familia (docu-reality series)

An average family allows cameras into their home, and viewers learn their stories, dreams, challenges and desires.

Juga2 (entertainment format)

Celebrities compete to help an anonymous contestant's dreams come true.

www.tvn.cl

VENEVISION INTERNATIONAL

Love Gone Crazy (De Todas Maneras Rosa) (telenovela)

A tragic event alters Rosa's mind and she discovers how psychiatric patients are often mistreated.

Mexican Classics of the Golden Era (Clásicos Mexicanos de la Época de Oro) (films)

Classic movies from the Golden Era of Mexican cinema are completely restored in HD.

Lucia's Secrets (Los Secretos de Lucia) (teleseries)

Lucia's amnesia leaves her with flashbacks from her past as a ruthless arms dealer, and she must put it all behind her for a new life and promising future.

Rosario (telenovela)

Rosario discovers her lover was engaged to her mother 21 years earlier.

My Life In Sayulita (Mi Vida en Sayulita) (reality series)

Seven teenagers find their lives and perspectives changed forever after spending time in the coastal Mexican village of Sayulita.

Inside Football (Futbología) (series)

Offers in-depth coverage of the world of international football (soccer). Available worldwide, except Latin America and the U.S. Hispanic market.

www.venevisioninternational.com

WWE

Raw (sports/entertainment series)

Combines in-ring match competition, rock-concert ambiance and dramatic interactions from arenas around the world.

SmackDown (sports/entertainment series)

Offers dazzling pyrotechnics, match action and drama from venues across the globe.

WWE Main Event (sports/entertainment series)

Fits seamlessly with the storylines from *WWE Raw* and *SmackDown* and offers big-arena in-ring action.

Superstars (sports/entertainment series)

Gives viewers a unique chance to see the entire WWE roster all in one place, as Superstars and Divas come together.

WWE Pay-Per-Views/Specials

(sports/entertainment series)

WWE Specials feature unique and emotional stories, athleticism and confrontations, topped off with *WrestleMania*, the biggest annual event in sports entertainment.

www.wwe.com

VIVIR A DESTIEMPO



UN AMOR
NUNCA
OLVIDADO



Latin American buyers in March 1968 at the MCA Studio lot

(Continued from Cover)

Coincidentally, and unbeknownst to each other, MIP-TV was also born in 1963 in France, a market that would always be entwined with the Screenings.

Canadians decided to screen the U.S. TV networks' new fare after privately owned CTV came into the picture in 1961. Up until then, public network CBC was the only game in town and, usually, distributors like David McLaughlin went to them and not the other way around. In 1960, McLaughlin was recruited from All Canada Radio & Television to head Warner Bros. TV Distribution's Toronto office in anticipation of a local syndication business.

In addition to its network executives, CTV went to L.A. with its affiliate stations, and a total of about 10 people were housed at the Beverly Hills Hotel. Both CBC and CTV stayed in L.A. for up to 10 days. Norman Horowitz, at that time with Screen Gem (Columbia), recalled that among the Canadians there was also a buyer from CHCH, an independent TV station serving Toronto from Hamilton, which had previously served as a CBC affiliate.

Philip (Pip) Wedge, at CTV in 1965, remembered that ITO was also competing for programming with CTV. ITO was an association formed by CTV affiliates to buy additional programming outside

the network from the Americans, starting in 1962. The network lamented this situation and ITO was asked to refrain from bidding for new shows. Currently, Wedge is president of the Toronto-based Canadian Communications Foundation, and he's researching the early days of the L.A. Screenings.

According to David McLaughlin, Canadians screened new pilots from all of the studios and some independent producers. "They went wherever there was a new show to be screened. That's why they stayed for so many days," he said.

However, Horowitz recalled, "My boss would not allow me to screen until the networks had said yes or no. What mattered at that moment were the Canadians only. Nobody at the studios cared about international television early on. Nobody at the studios cared about the Upfronts. It was an individual studio-by-studio decision regarding when to screen."

The Screenings were a byproduct of another development in the U.S. TV industry. In 1962, ABC — then the weakest network — came up with the idea of premiering all of its programs in a single week following the Labor Day holiday (the first Monday in September). CBS and NBC followed suit and by the mid '60s, the new TV season



From late March to early April 1976, Ziv Int'l screened at the Century Plaza for Canadians and Latin Americans. From l. to. r.: Irv Holender, Jonathan Winters, Joe Rizzo, unknown, Sid Kuller

was a major national event, marking the end of summer. The fall debut of new season programs helped to create the Upfronts in New York City by requiring advertiser commitments by the spring. Therefore the pilots had to be produced in L.A. by February.

Recalled Jim Rosenfield, "When I joined CBS in 1965, CBS's Upfront was Washington's birthday [holiday] on February 22, and that continued for [13] years, before moving to May with much more elaborate presentations plus parties."

As was previously mentioned, the Latins entered the Screenings in 1964 when Michael J. Solomon — who had just joined MCA (now NBCUniversal) from the Lima, Peru, office of United Artists — approached Jack Singer in New York City. Singer was responsible for programming the many TV stations that ABC owned overseas and reported to Don Coyle, president of ABC International.

Solomon asked Singer if he could invite to the MCA studios in Los Angeles the managers of the 10 or so TV stations that ABC owned in Latin America to screen and buy on the spot the new shows that MCA was producing mainly for ABC, but also for other U.S. TV networks.

Solomon recalled, "About 20 TV executives from Latin America went to Los Angeles just to screen MCA product. They paid their own way and stayed in L.A. for just three days. Only a year or so later, the other studios began inviting the Latins to screen their new product as well."

(Continued on Page 30)



In 1972, MCA welcomed buyers from Latin America and Japan. Michael J. Solomon is fourth from the right



The tradition of inviting TV stars to mingle with the L.A. Screenings buyers started in 1980 when Metromedia hosted an after-screening party on the rooftop terrace of KTTV-TV. Pictured during the 1980 cocktail is Metromedia's former executive Susan Bender (l.) with her assistant, Karen Marino

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- Has more editorial vehicles (Monthlies and Dailies)
- Is more efficient and effective (with its online opportunities)
- Covers more markets: Whether you attend NATPE Budapest or NATPE Miami. From Los Angeles to Singapore. At MIP-TV or MIPCOM. In Istanbul or Johannesburg, or Buenos Aires...

VideoAge gives you more... much more!



In 1992 Artear's Lucio Pagliaro received an L.A. Screenings Award from VideoAge

In 1964, Pedro Simoncini was running one of ABC's TV stations, channel 11 in Buenos Aires, Argentina (that in 1989 became Telefe's flagship station), and was part of the first LATAM contingent in L.A. Of the early Screenings he remembered that they visited only MCA and that, starting in 1967, he reviewed the new U.S. season at MIP-TV in April, instead of at the Screenings in L.A.

The fact that the L.A. Screenings began in February was documented in a 1977 article by *Television/RadioAge*, which reported that, "up until the late '60s, U.S. advertising agencies viewed all the networks' pilots in late February." This was confirmed by Solomon: "We had [the Latins] visiting originally in February and it became May later on as the nets decided on their schedule at that time."

This was corroborated by Herb Lazarus, who at that time was at 20th Century Fox: "The networks originally screened the pilots in February and the schedule was put together soon after. In the '70s it changed and the networks didn't put their schedule together until May."

Marcel Vinay, whose first Screenings was in 1976 while working with Mexico's Protele-Televisa, remembers, "The change was not that important to [Latin] buyers due to the fact that the new [U.S.] season always started in September."

The reason the networks moved the Upfronts from February to May was due to December 1978 AFTRA and SAG union strikes that delayed the new season.

However, prior to 1978 the Screenings moved



L.A. Screenings 1993: Armando Nuñez, Sr., Neil and Aurora Pennella, Armando Nuñez, Jr., Dora Serafini Summa



L.A. Screenings 1993: Joe Lucas (fifth from right) welcomed Canadian buyers at the Paramount lot

around the months of February, March (1968, 1970, 1971), March-April (1972, 1973) and April (1974). Recalled Solomon, "The screening dates were set when we were told the pilots would be ready to screen."

As for the sequence of arrivals, Horowitz remembers that Britain's BBC and ITV buyers were the first Europeans to screen in L.A. and, "as a rule they wanted to screen more than just the pilots and meet with the producers."

As ITV buyer Leslie Halliwell posted online at www.lesliehalliwell.com, his first trip to Hollywood was in 1967 (before that he went to New York City to screen new U.S. network product). Horowitz recalled that the Australians followed the British. Similarly, Pip Wedge said that in 1975 "the Australians were there but after [the Canadians]."

The Screenings remained in May for over



L.A. Screenings 1993: Telefilms' Tomas and Sebastian Darcyl, Alfredo Andreotti, with El Entertainment's Cathie Trotta

10 years, and it was during that period that international TV executives and buyers alike began to refer to them as the "May Screenings" (before 1978 there was no name attached). Then, as *VideoAge's* 1991 issue attests, the Screenings moved to late May, lasting until June 27.

By then, the Screenings had developed into a well oiled machine and possibly the world's only organic market created and developed on its own — like Paul Dirac's antimatter — and graciously evolved in accordance with the changing environment and without any input or guidance.

At one point, it lasted four weeks, with the Canadians and Europeans the first groups to go (as early as May 28 in 1991), followed by the Latins (May 31), the Pan-Pacific territories (June 3) and South Africa ending on June 27. Vinay recalled: "[For us] it lasted two weeks as only one studio presented its shows each day and only from Monday to Friday (no Saturday or Sunday



On the Fox lot in 1993: TV3's Gary Brown, Ken Clark, Fox's Marion Edwards

was involved)."

Similarly, according to Pip Wedge, from 1975 to 1981 the Canadians stayed for two weeks and always in the month of April. After that they were closer to one week in the month of May.

The changing length of the Screenings throughout the years was buyer-driven up until 2000 when the studios began instructing their regional offices to book their clients' screenings within a 10-day period, giving them two or three openings. Recalled Alan Silverbach, then head of domestic and international TV distribution at 20th Century Fox since 1961, "[the buyers] just showed up. Only later, when the number increased, we started to invite them."

Susan Bender, then at Metromedia, recalled that from 1980 she invited clients to screen at KTTV, followed by a cocktail party on the station's rooftop terrace and in 1984, Metromedia began having the stars of their shows (*Fantasy Island*, *Charlie's Angels*, etc.) meet with the buyers.

Before today's fabulous studio extravaganzas, parties were held at executives' homes like, in 1985, at Paramount's Mel Harris and, later, at Joe Lucas's. Another attraction in the mid-1980s, but just for Australian buyers, were the screenings and cocktail at the home of Bea Arthur, star of Buena Vista's (now Disney Distribution) *The Golden Girls*. In 1989 house parties became elaborate events for thousands of guests like the ones hosted by Michael J. Solomon, then heading Warner Bros. TV International, and Haim Saban, then owner of Saban Entertainment. Starting in 1993, with increased buyer participation these parties were

(Continued on Page 32)



The Protele (now Televisa Internacional) team in 1994: Damaso Santana, Emilia Nuccio, Cary Miller, Lenda Ramos

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The Venevision team at L.A. Screenings 1994: (l. to r.) Benjamin Perez, Rafael Vazquez and Cesar Diaz; in the center are buyers from Arvisco TV, Indonesia

moved to the studios' lots and carefully scheduled so as not to conflict with each other.

By 1983, in addition to the six studios, on the buyers' schedules were other indie companies such as D.L. Taffner, ITC, Viacom and Embassy. In 1990 the indies at the L.A. Screenings numbered 34 with such distributors as New World (screening at the Westwood Marquis Hotel — now The W), Ledafilms (at the Marriott Hotel), Westinghouse (at the Century Plaza) and Worldvision (screening at the Warner-Hollywood Studios), all serving some 200 buyers, including "100 broadcasters from 16 Latin countries." Four years later, VideoAge registered "450 program buyers from 55 countries and 80 distribution companies." Last year there were some 1,500 buyers, while the number of sellers was still 80 (including the studios).

In 1983 VideoAge wrote, "The Los Angeles Screenings in early May are increasingly popular." At that time, MIP-TV was held April 22-28.

Interestingly, the ups and downs of MIP-TV have been closely linked to the L.A. Screenings. When the U.S. TV networks announced their schedule in late February in the '60s and '70s, the U.S. studios went to Cannes in April with plenty of new product to sell. Furthermore, MIP-TV increased its importance to the studios in the '70s because, as indicated in a TV/RadioAge article, "in February and March 1977 [alone] the U.S. TV networks introduced 10 new series." MIP continued to be viable when it was held in early April and the L.A. Screenings took most of the month of June.

However, starting in 2001, the Screenings moved back completely to May and that's when rambling about MIP started to surface again,



In 1993, the L.A. Screenings' studios extravaganza moved from the top executives' homes to the studio lots. Here at the Warner Bros. party are Michael J. Solomon and Jack Singer

In 1962, ABC — then the weakest network — came up with the idea of premiering all of its programs in a single week following the Labor Day holiday



L.A. Screenings 1997: David Ellender and Chris Philip, then at PolyGram



L.A. Screenings 1998: (l. to r.) Comarex's Alejandro and Marcel Vinay, Jr., unknown, Ernesto Ramirez, Rene Lee

especially when MIP's dates began heading toward the middle of April. (By Dom Serafini) 🇮🇹

Pictured on the cover DMNLA at L.A. Screenings 2011. From left: Henri Ringel, Fabiola Bovino, Jack Morera, Fernando Barbosa, Leonardo Aranguibel, Gustavo Sorotski



Ledafilms's Pedro Leda at the L.A. Screenings in 1998



The Sony Pictures team in 2000: Alexander Marin, Octavio Peixoto da Silva, John Cuddihy



Marcos Santana has been a constant presence at the L.A. Screenings since 1995 with Tepuy (now Telemundo Internacional). Here's Santana at the L.A. Screenings 2008, announcing a co-production with GloboTV



2013 marks the Eighth Annual L.A. Screenings Veteran Luncheon, now renamed in memory of Jim Marrinan. It was started by Gary Marenzi, Tony Friscia, Dom Serafini and Marrinan



At a football (soccer) match at the Beverly Hills High School field, concluding the L.A. Screenings 2001. 16 buyers and one intruder (VideoAge's Dom Serafini) won over an outnumbered 11 sellers

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(Continued from Cover)

50-plus years has been about residuals — initially about establishing residuals at all and, since 1960, about trying to fit new technologies into an existing residual system.

During the 2007-2008 writers strike, for example, the major sticking point was how writers would be compensated for re-airing of content across the Internet and mobile devices, in other words: digital residuals. While experts say the system works for now, changes are likely in store.

For the most part, digital residuals for all non-library (new) product represent a percentage of gross. Those percentages vary based on what platform the content was originally made for (e.g. theatrical release, free-TV, pay-TV, etc.) and the digital platform where it's ended up (e.g., consumer-paid new media or ad-supported new media).

Residuals are calculated “at source,” meaning that, for example, residuals on DVD revenue are calculated based on the amount retail stores pay to the owner of the content (usually a studio), not based on the (higher) amount the consumer pays. In the case of Electronic Sell Through in new media (e.g., iTunes downloads), the percentage is based on just 20 percent of gross at retail. The same is true for DVD retail.

New media is generally divided into two types — ad-supported (e.g., Hulu) and consumer paid (e.g., Netflix). Consumer-paid is divided into eRental and Electronic Sell Through. For the most part, the percentages for subscription-based services like Netflix services mirror pay-TV. But that doesn't mean writers, directors and actors can expect similar pay-outs. Since the gross received by the content owner is significantly lower for new media, the amount of money paid out to those in the guilds is too.

In ad-supported re-use of TV product, there is always a period of time where content can be exploited and residuals don't have to be paid — that's a period of 24 days in the case of a TV series in its first season or a movie for television. If a series is in its second season, there's a 17-day residual-free period.

The ad-supported Hulu-style is “one of the most complicated of all, because there can be differences based on budget, and whether something is in the first season or not,” said Jonathan Handel, an entertainment attorney with Los Angeles-based TroyGould. And despite the fact that the service is ad-supported, the percentage of gross is based on a license fee, not on advertiser dollars.

“Nothing is straightforward about any residual calculations. If something is made for broadcast television and reused on an ad-supported Internet platform like Hulu, the formula is completely different than something that is released theatrically and then goes on to a consumer-paid platform [e.g., Netflix],” he said.

Schuyler Moore, a Los Angeles partner in the

Virtually every strike against the Hollywood studios in the last 50-plus years has been about residuals

corporate entertainment department at New York City-based law firm Stroock & Stroock & Lavan, said, “It's a very big issue. It's a hot issue.”

Moore suspects that an increasing number of digital distribution platforms will hurt the studios, as they have to pay out more and more residuals. “At some point they'll need to put their foots down. The percentage of the gross in a world of such thin margins, is not workable,” he said.

One executive in the residuals department of a major studio said that post-strike, digital residuals have been pretty clear-cut, but agreed that changes are likely in store as technology advances.

“The digital distribution of our content is changing very fast,” said the executive, who wished to remain anonymous. “The provisions that were put in place in 2008 [after the writers strike] cover the changing landscape, but the way distribution is changing, more provisions may apply.”

In an article about SAG negotiations published in *The Hollywood Reporter* in 2008, Stroock attorney Moore accurately predicted that VoD residuals would turn out to be more important than DVD residuals (as VoD would replace DVD in popularity). Given his ability to predict the future once, we asked Moore to look into his crystal ball again.

“I am fundamentally a believer that this content will go free and ad-supported,” he said. “We're going to see gradual migration to everything becoming free past the primary market. There



RESIDUAL BREAKDOWN

Each type of content (and platform) has a different residual formula, but here's an example of one, courtesy of attorney Jonathan Handel.

Theatrical content

1. Reused in consumer-paid new media:

- eRental: 1.2 percent of gross for writers and directors (actors: 3x that percentage; crew: 4.5x)

- Electronic sell through: 1.8 percent to 3.25 percent of 20 percent of gross for writers and directors (actors: 3x, crew: 4.5x). Note: It's 1.8 percent until 50,000 units are sold, and 3.25 percent thereafter.

2. Reused in ad-supported new media:

- Same as eRental

will be a unified day and date release — across theatrical, video, VoD, etc. and then it'll be free and ad-supported after that.” That will complicate things in the residual space even more, said Moore, since as of now, residuals are based on a fixed license fee rather than ad revenues.

Another issue experts expect to shake things up is an area called original new media — original programming created for digital platforms, like Netflix's *House of Cards* or *Hemlock Grove*. The problems are multifold: First there's the fact that new, original series may replace the need for companies like Netflix and Amazon Prime to buy content from the studios.

In fact, last month Netflix announced plans to license shows selectively from producers, rather than relying on broad, multi-year deals with networks and cable channels. And in a recent report, media analyst Michael Nathanson of London-based Nomura Equity Research warned that companies such as Viacom and CBS will see bottom lines harmed as they lose high-margin license fees from companies like Netflix. As a result, residuals can only be expected to be smaller, too.

Then there's the fact that the residual model for a show like *House of Cards* may have to be unique and created from scratch.

“It's becoming a given that, to peel people away from cable, and to differentiate themselves from their competitors, companies like Amazon Prime and Netflix have to invest in original series,” said Handel. “It'll be interesting to see how those issues will enter into the guild contracts.”

(By Lucy Cohen Blatter) 🇺🇸

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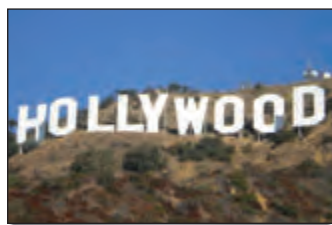
Recently on a flight to NYC, a VideoAge reporter was assigned an aisle seat next to an obese passenger whose body overflowed from the middle seat armrest, leaving only about enough space for a baby. Due to the narrowness of the Delta plane, the overweight passenger had to fully recline, also making the traveler behind him uncomfortable.

Flight attendants were forced to move a few passengers around to balance the aircraft.

Thanks to Samoa Air, these kinds of problems could, perhaps, be avoided. The airline is now charging passengers according to their weight. This way, the carrier can make seat assignments according to passengers' size.

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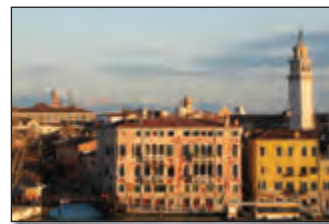
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My 2¢

International distribution business is ignored by academia, history books, trade publications and forgotten by old-timers.



The 50th anniversaries of NATPE, MIP-TV and now the L.A. Screenings made me realize how little historical memory and industry-wide recognition surrounds the international program sales and distribution business.

Even during last month's MIP-TV Anniversary Gala, on the screens surrounding the dinner tables, there were projected pictures of stars that attended the market throughout the years instead of photos of international distribution veterans. Sales executives were ignored, as was the distribution business in general, which is, after all, the *raison d'être* of MIP-TV.

Indeed, there is not much historical information and recognition about markets such as MIFED (Italy), MIP-TV (France) and NATPE (the U.S.) before 1979, and none about the L.A. Screenings prior to 1983. Google these markets and nothing comes up prior to those dates. And it's not that after 1983 the situation improved.

Leaf through Les Brown's *Encyclopedia of Television*, or Anthony Smith's *Television: An International History*, and nothing comes up about MIP-TV or its founder Bernard Chevry. Likewise, there are no entries for MIFED and its founder, Michele Guido Franci and, while Brown makes a brief mention of NATPE, Smith totally ignores it. Plus, neither encyclopedia lists "international distribution" or "program distribution."

Similarly, *The International Television & Video Almanac* and the Museum of Broadcast Communications' *Encyclopedia of Television* do not mention any TV markets and only list NATPE under "organizations."

Trade publications aren't great distribution champions either. Except for *VideoAge*, no other magazine has decent historical references, even though only those trades that dealt with international program sales not only survived, but, in the case of Latin America, multiplied. Conversely, magazines that focused on other sectors of the TV business either closed shop, went online or scaled down.

Nevertheless, one can find plenty of historical references

about TV technology, production, advertising and broadcasting. But for academia, it's as if 50 years of international TV distribution business never existed.

And yet, international program sales made commercial television viable and fostered its growth outside the U.S. If it weren't for American international distribution, Canada couldn't have supported its first commercial TV stations that later formed the CTV network. If countries such as Mexico, Venezuela and Brazil hadn't started to export telenovelas in the 1950s and 1960s (first selling scripts, then kinescoped versions and later, in 1965 versions on two-inch videotapes), Latin America's TV industry couldn't have developed as it did.

If not for TV content sold internationally, Italy couldn't have introduced commercial television in Europe. And yet, very few records remain of those milestones.

Great broadcasters came from the distribution area (e.g., Les Moonves, CBS; Haim Saban, ProSiebenSatr and Univision; Herbert Kloiber, TMG; Bruce Gordon, WIN). Some successful producers also started as distributors (e.g., Paul Talbot, Don Taffner, John de Mol, Sandy Frank).

In the recent past, one event international distribution executives could call their own was NATAS' International Council Gala in New York City, but now even that is, for all practical purposes, gone. What remains for the international TV distribution industry is a smaller get-together in Los Angeles, during the L.A. Screenings, now in its eighth year, called the L.A. Screenings Veterans Luncheon — last year renamed in honor of the late veteran distributor James P. Marrinan — and the historical memory of *VideoAge*.

Dom Serafini

International program sales made commercial television viable and fostered its growth outside the U.S.





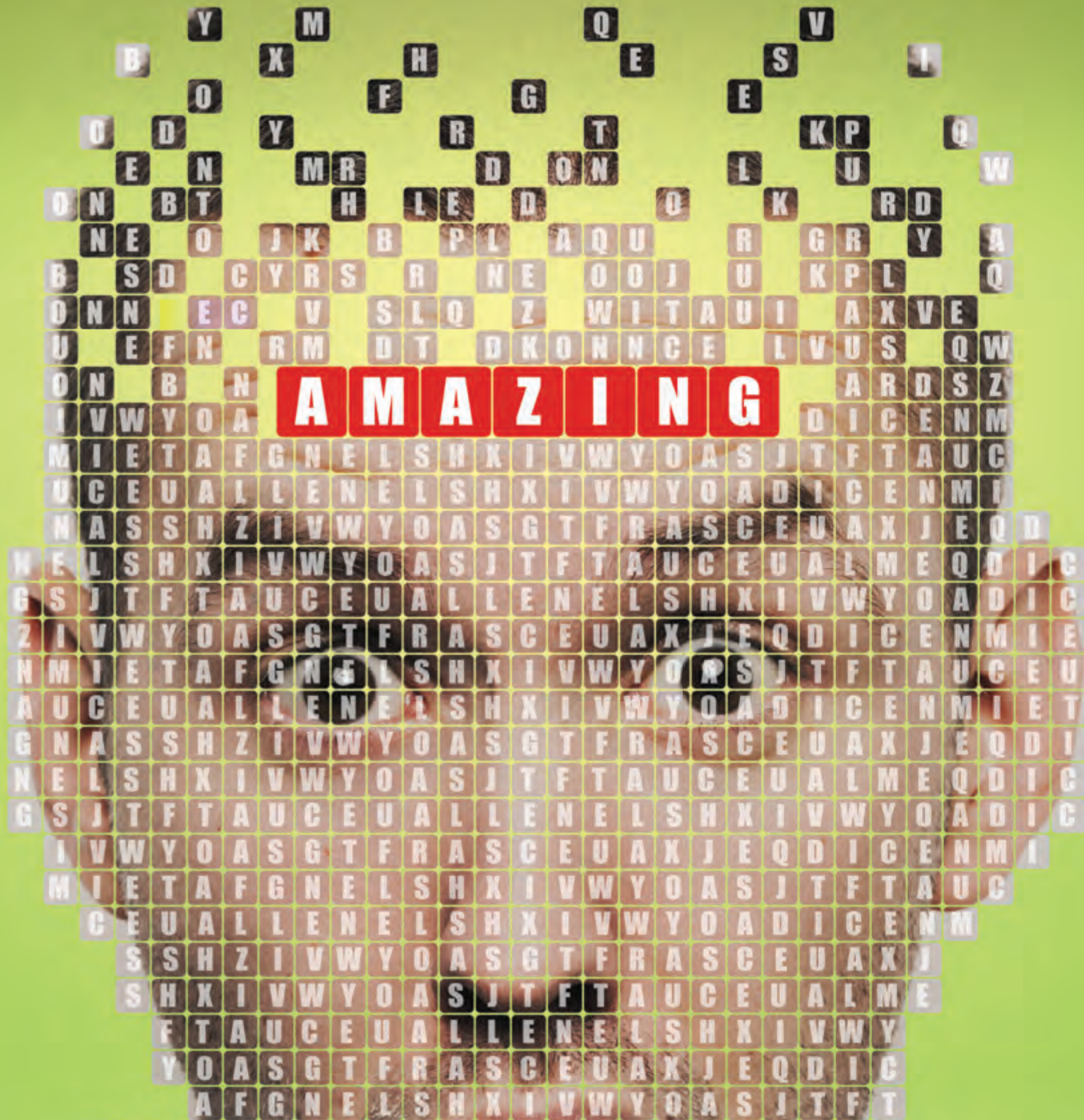
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